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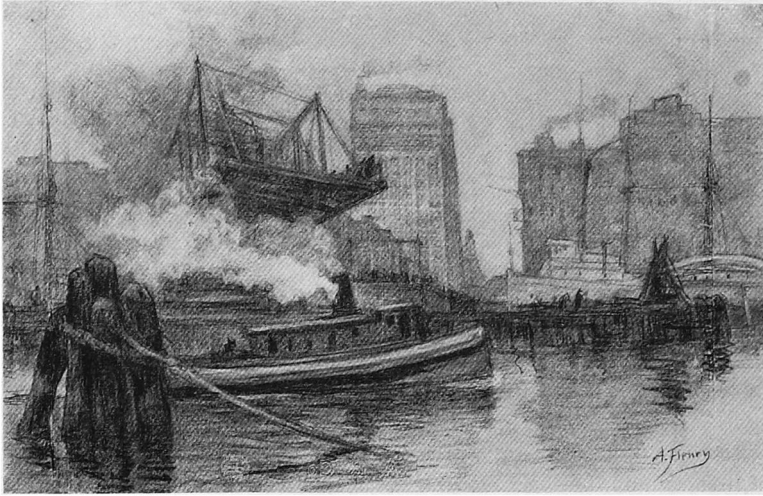
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THE STATE STREET BRIDGE, WITH THE MASONIC TEMPLE
By Albert Fleury

ALBERT FLEURY, PAINTER

It is a fact, of no importance perhaps to American art, but still one of passing interest, that the many French artists of note who have come to this country in the last twenty or thirty years have all been birds of passage, so to speak, with, so far as I know, the sole exception of Albert Fleury, who has made this country his home. Beyle, Rajon, Renouf, Benjamin-Constant, De Monvel, Tissot, Chartran, among others of less renown, have visited America and passed years or months or weeks, and have returned to the Old World. Some of them by more or less prolonged residence in this country, during which they applied themselves assiduously to their art, sought to acquire fame and fortune; but the spirit was weak, or the gods adverse, and they gave up the attempt. Fleury's efforts were sufficiently successful and his new surroundings became sufficiently endeared to him to induce him to remain loyal to the country of his adoption.

Prior to thirty years ago no French artist of ability, with a possible exception now and then, came to visit this country. Early in the '80's, however, it began to dawn upon the art world of Europe that a country of immense possibilities, artistically as well as financially, lay on this side of the Atlantic, and visits by distinguished foreigners became more frequent. Many American artists went to

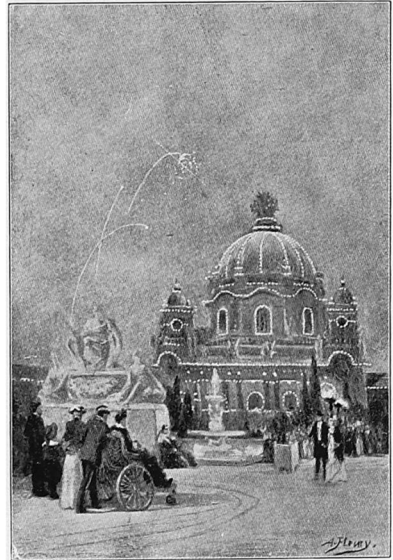


EN CARENEGE À VILLEVILLE
By Albert Fleury

the renewed associations of his youth, since he died at an early age. Renouf, the author of the "Coup de Main," which excited such interest in the Boston Museum, came to America for six successive years to paint portraits, one of the most noted of his canvases being that of General Alger. About 1888 he received a commission for a large canvas of the Brooklyn Bridge, and it was this commission that caused Fleury to come to America. Beyle, who painted the much talked of picture "La Mort de Coco," resided for a number of years in New York, returning to Paris for the important exhibitions, and finally for good. Benjamin-Constant likewise worked for upward of ten years in New

Europe to complete their studies, and Paris naturally was their Mecca. Thus, in a sense, the Old World and the New met, especially in the École des Beaux Arts and the Julien Academy, and gradually an intimate knowledge of the American art world was acquired by Parisian painters.

About 1880 Rajon, who became famous especially as an etcher and an engraver, came to America and established himself in New York. There for ten years he lived and worked with no small meed of success. He returned to France, but unhappily not long to enjoy



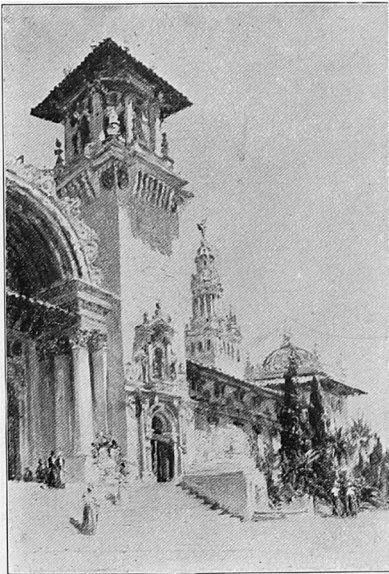
A BIT OF THE PAN-AMERICAN
By Albert Fleury

York, but he, too, returned to Paris, and taught and painted his way to fame. Fleury came in 1888, as he supposed at the time for a brief trip, and he is to-day a resident of Chicago, a teacher at the Art Institute in that city, and an eminently successful mural painter whose work is to be found in many of the leading cities of the South and Central West.

When Renouf came to this country to execute his commission for the painting of the Brooklyn Bridge he invited Fleury, who was a favorite pupil, to accompany him as his assistant.



LE JOUR DES MORT À LA CHAMPAGNE
By Albert Fleury



A BIT OF THE PAN-AMERICAN
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Together for upward of a year they made studies of the river, the bridge, and portions of the adjacent cities. The picture when completed was exhibited in New York and was then sent to Havre, where it was purchased for the Musée de Havre, a fitting place for the work, since both Renouf and Fleury had painted in that city for years and their canvases were well known and prized by the people.

Albert Fleury was born at Havre, in 1848, and received his early education at the lycée of his native town. He began his professional career, however, in Paris, where he took a full course of instruction in architecture. This probably determined him in making

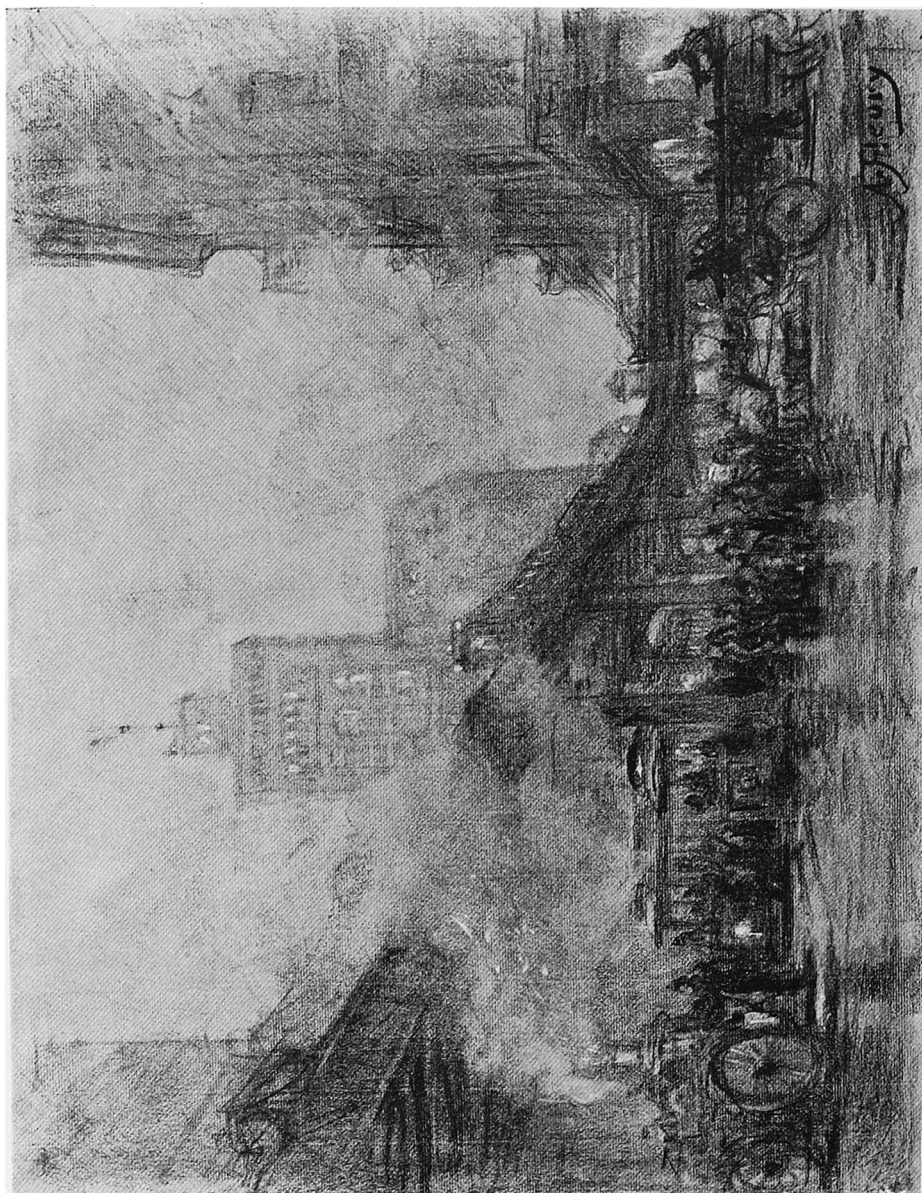
mural painting his specialty in later years, to the almost complete abandonment of easel-pictures. When war was declared between France and Prussia Fleury entered the army, and after the restoration of peace he returned to Havre, where he was made assistant architect. The routine of his official duties, however, did not suit him, and he returned to Paris, entered the École des Beaux Arts and became painter.



CEILING FOR A HALL
By Albert Fleury

For seven years he exhibited at the Paris Salon, his specialties in these early days being marines and seafaring folk. His work attracted attention by its truth and harmony of color, and especially by the fine atmospheric effects which he produced. He was always a lover and a close student of nature, and besides he always followed the practice of painting his figures in the open air. This doubtless accounts for the qualities for which he became distinguished.

While Renouf and Fleury were engaged in making studies of the East River and the Brooklyn Bridge, the Auditorium in Chicago was nearing completion. Tempting offers were made to both of these artists to take part in the decoration of the fine structure, and Fleury accepted an engagement. He made the two big landscapes which grace either side of the main auditorium, and which have never failed to call from the hundreds of thousands of people who have visited the great hall the most enthusiastic encomiums. These are simply

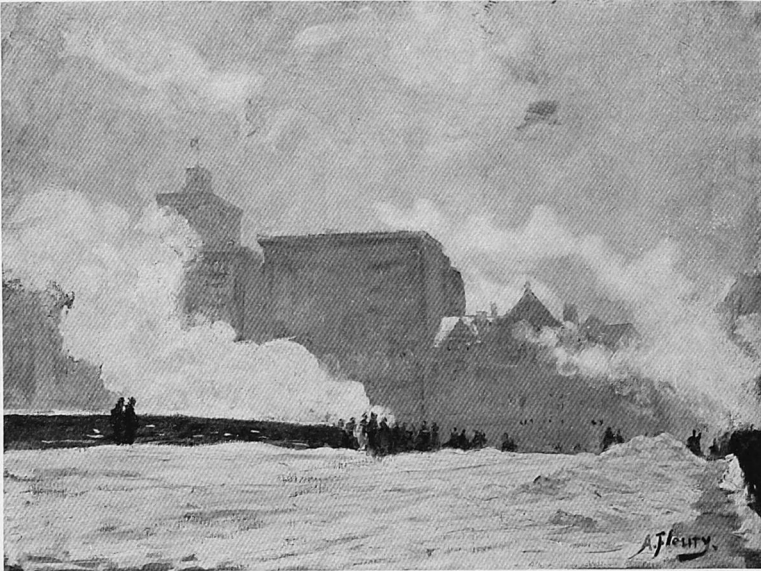


WAHASH AVENUE, LOOKING SOUTH, WITH AUDITORIUM TOWER
By Albert Fleury



bits of outdoors, poetic in conception, and rich and harmonious in coloring, transferred to the walls of the mammoth hall, where they fit naturally in the chaste scheme of decoration. He likewise made fourteen panels, less pretentious but no less striking, for the banquet-hall of the Auditorium.

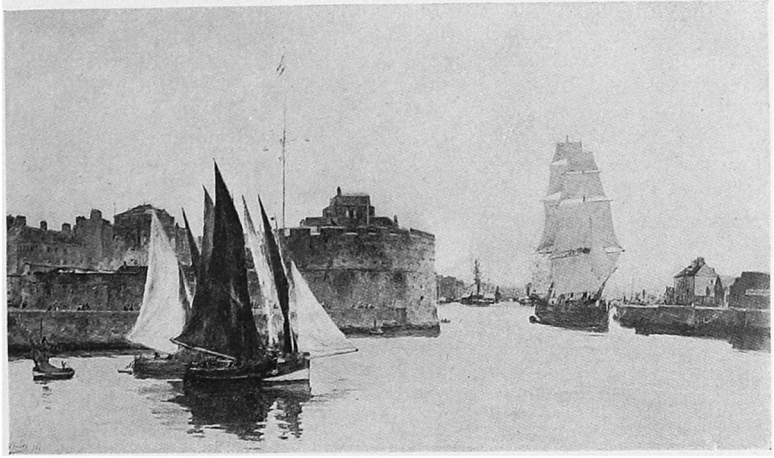
These mural decorations brought Fleury well-merited recognition. He shortly became one of the instructors at the Art Institute, where



A WINTER EVENING ON THE VIADUCT
By Albert Fleury

he has since conducted classes in his favorite subject. This institutional connection, however, has only occupied a small portion of the artist's time, and he has ever been an indefatigable worker. Since his success with the Auditorium mural decorations he has scarcely touched brush to canvas for the purpose of producing easel-pictures, though he has occasionally indulged in water-colors and in striking crayon drawings, in which he has been remarkably successful in depicting the strange beauties of metropolitan life. Mural decoration has engrossed the major part of his time. The decorative panels in the station at St. Louis and in theaters in Indianapolis and New Orleans may be cited as examples of this side of his accomplishments.

The accompanying illustrations are fairly illustrative of Fleury's



ENTRANCE TO HAVRE
By Albert Fleury

work and interests, since they include examples of his early easel-paintings, which gave him *entrée* to the Salon, bits of his artistic architectural drawing, and likewise examples of his crayon work, which is in every sense distinguished. These latter are reproduced from a former issue of BRUSH AND PENCIL, and their reappearance in the magazine needs no apology. Fleury is perhaps the one artist in Chicago who has been able to see beauties of mass and color in what most of the residents are prone to condemn as unsightly.

His water-color and crayon sketches have been in the main the recreation of idle hours, and have been produced with little regard to any possible disposal of them for picture purposes pure and simple. Being produced in this way, they have perhaps a greater interest than the larger and more pretentious compositions by which the artist has acquired his reputation.

Fleury is thoroughly conscientious in all his work. The careful drilling he underwent in his course in architectural drawing has stood him in good stead, inculcating as it did the habit of precision and accuracy, which has abided with him throughout his professional career. No artist now engaged in mural decoration is an abler master of draughtsmanship. No inconsiderable number of his wall paintings are topographical or historical scenes, and these are all characterized by strict fidelity to fact. Moreover, the practice, above referred to, of working in the open air whenever occasion permits, has given him the faculty of recording fleeting moods and phases of nature.

FRANCIS E. TOWNE.

GLEANINGS FROM AMERICAN ART CENTERS

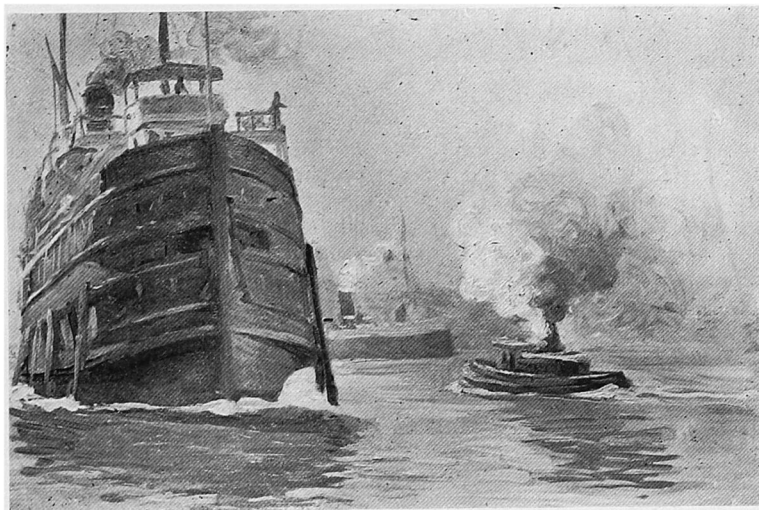
✿ The twelfth annual exhibition of the Capital Camera Club opened its doors to the public on May 3d in the Hemicycle Hall, of the Gallery of Fine Arts in the Corcoran, Washington. The display this year comprised so many good examples of advanced art in photography that the effect, while not of the sensational order, was, by reason of its well-balanced quality, homogeneous in the whole, and well maintained the interest throughout the entire visit. Two hundred and thirty-one contributions and not a really bad one in the show, made a very creditable exhibit, and spoke well for the live interest of its members, of whom Dr. William P. Herbert is the re-elected president.

✿ The Society of Illustrators held its annual meeting recently in New York. Arthur I. Keller was elected president, with Henry Reuterdaahl as vice-president, William Glackens, Louis Loeb, and H. S. Fleming making up the board of control. The following artists were elected as members: Miss Elizabeth Shippen Green, Miss F. Y.



THE BOAT THE GOOD STAR
By Albert Fleury

✧ At the suggestion of Ernest Thompson-Seton, the directors of the St. Louis Fair have decided to establish a Western Hall of Fame, in which there are to be statues of fifty of the men who distinguished themselves in the winning of the West. The selection of those to be honored, it is proposed, shall be determined by popular vote. Those who have been so far mentioned are Coronado, De Soto, and the Spaniards on the South. They are followed by the Frenchmen Verandrye, Du Luth, La Salle, Hennepin, Marquette, and Des



AN EXCURSION STEAMER LEAVING THE RIVER
By Albert Fleury

Moines. Among the others are Boone, Bowie, Bridger, Beckwourth, Breckenridge, Crockett, Carson, Clark, Frémont, Long, Macy, Ross, Pike, Brigham Young, and the English pioneers of the East. It is also proposed that there shall be four large historical pictures illustrative of deeds of the pioneers. According to the present idea as to the building of the Western Hall of Fame there are to be four doors opening to the four points of the compass to typify the four great gateways, St. Louis on the east, St. Paul on the north, Santa Fé on the south, and San Francisco on the west. It is also proposed to issue a book giving the lives of the fifty men chosen and containing their portraits. The volume would include fac-similes of the Spanish, French, and English maps that were compiled in the reports of the pioneers. Many of these maps are in the archives of Paris and Madrid, and have never been given to the public.

✧ Two interesting casts have been added to the permanent collection of the Corcoran Gallery. They are by Ercole Rosa, the Italian, and Antraskosky, the Russian sculptors, respectively, and were presented by L. Amateis of that city, under whose direction they were made. The originals are in the possession of the sculptors' families in Europe, and it is understood that these are the only casts that have ever been made from them. The one by Rosa is a study from life of the head and shoulders of a young Italian girl, and the one by Antraskosky is a head of John the Baptist on a charger. Both are valuable acquisitions, being not only strongly modeled and vital, but representative of the best sculptural art of the past century. Ercole Rosa, it will be remembered, was the sculptor of the equestrian statue of Victor Emanuel in Milan, and also of the famous group of the Cairoli brothers in Rome. He is said to have received prizes and honors wherever his work was exhibited, and the Italian government has made a collection of his smaller sculptures for the National Museum at Rome. It is generally conceded, however, that the colossal

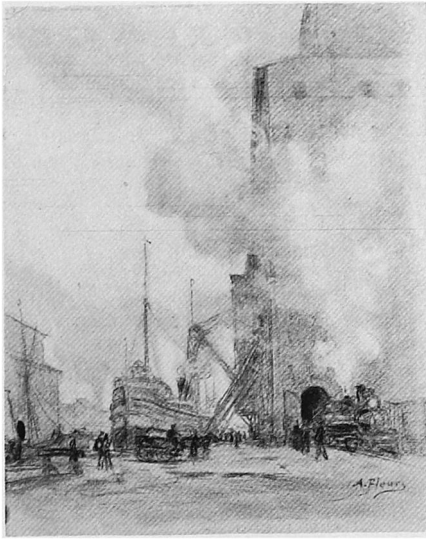


MISERE
By Albert Fleury

nude figures on the pediment of the palace of finance are his most masterly accomplishment. In them, some claim, he reached a height not attained since the days of Phidias. Antraskosky was also a man of unusual power. Possibly as a sculptor he was inferior to Rosa in the matter of rendering, but the beauty and sentiment of his conception was far superior.

✧ The model for the statue of Phillips Brooks, the late bishop of Massachusetts, on which Augustus St. Gaudens has been at work, is completed. The statue will be mounted on an architectural base, which has been designed by Stanford White, and will be placed in the triangular space between the north transept and the chapel of Trinity Church in Boston.

✧ The equestrian statue of "Fighting Joe" Hooker, by Daniel C. French, will stand at the Beacon Street end of the State House grounds in Boston. The figure is by French, the horse by E. C. Potter. General Hooker is represented with right arm raised on



GRAIN ELEVATORS
By Albert Fleury

high; the horse is reined in, and paws the ground. Two portrait statues for the interior of the State House, ordered of Mr. French, are those of General William F. Bartlett of Pittsfield and of the late Governor Wolcott. The bronze doors for the Boston Public Library will show draped symbolical figures in relief; thus the middle door will have "Knowledge" and "Wisdom," the side door figures of "Truth" and "Romance," "Music," and "Poetry."

✿ In memory of Benjamin West, the famous American painter, who once resided at Swarthmore, the citizens of that town will erect a

handsome monument costing twenty-five thousand dollars, by Macmonnies, the American sculptor. It will be placed in the center of the town. Rev. Henry S. Jackson is chairman of the monument committee. A society has been suggested, to be known as the Benjamin West Memorial Association, the organization to include prominent residents all over the country. The Swarthmore College trustees will present the old West homestead, on the college campus, to the association, and it will be restored as near as possible to its original appearance. Subscriptions to the monument fund are now being received.

✿ The bill providing for the establishment of an American Institute in Paris, a project which for many years has had the hearty co-operation of the leading American artists as well as prominent men of letters, passed the Senate, but too near the close of the session to be brought up before the House. Miss Smedley, who has labored untiringly in this cause, has returned to Paris with the purpose of carrying on the school which she has organized under this name and feeling assured that the much-desired national recognition will be granted by the government at an early day.

✿ If the plans of the New York Fine Arts Federation do not miscarry the city will soon have a large and imposing building for the exhibition of pieces of contemporary art and to provide a social cen-

ter for New York's patrons of the fine arts. Funds for the undertaking have been promised by a wealthy resident of this city, whose name is withheld for the present. Information as to the sum that the donor will give is also being kept back, but it is said to be large enough to insure the success of the plan. What the federation wants now is to interest the city government in the scheme either to the extent of providing a site or an appropriation toward the cost of one. In most of the European cities, it is said, the municipalities have erected or at least support buildings of this kind.

✱ At a meeting of the fine arts committee of the Carnegie Institute, Pittsburg, held recently, three valuable paintings were purchased for the art galleries. One of them is an unusually important landscape by Henry Harpignies, entitled, "Un Matin Aux Loups; pres Bonny Sur Loire"; the second picture is a small panel by Monticelli, entitled, "The Fountain of Youth"; and the third painting, which is really a sketch, is important in size and representative of Mauve's usual method.

✱ By the will of the late George W. Wales the Boston Museum of Fine Arts has lately been enriched by many beautiful specimens of pottery, porcelain, and glass of various countries and dates. The bequest was made to supplement the many generous gifts of this nature made to the museum during the testator's lifetime. The collection cannot yet be shown, owing to the large number of pieces it contains and the crowded state of the Ceramic Room in its present condition. During the summer this room will be arranged, when advantage will be taken of the opportunity to show a selection of objects from this collection.

✱ Sixty works have been bought from the regular academy exhibition in Philadelphia. Among them are the following five, which the academy has purchased for its permanent collection: "A Hill; Early Twilight," by Ben Foster; "Chez Helleu," by



MASONIC TEMPLE AND ELEVATED ROAD
By Albert Fleury

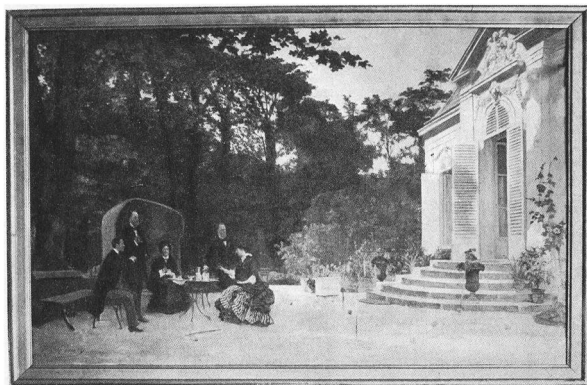
Walter Gay; "La Console," by the same; "June," by Miss Violet Oakley; and "Turtle and Lizards," by Albert Laessle.

✿ The Pennsylvania Society of Miniature Painters elected the following officers for the ensuing year: President, Mrs. J. Madison Taylor; vice-president, Ludwig E. Faber; treasurer, Mrs. A. H. Smith; secretary, Miss A. M. Archambault; executive committee, Miss Ellen Wetherald Ahrens, Miss Louise Wodd; jury of selection, Miss Ellen Wetherald Ahrens, George Walter Dawson, Miss Blanche Dillaye, Miss Amy Otis; hanging committee, Miss Amy Otis, Mrs. A. H. Smith, Miss Louise Wood. Miss Jean Williams Lucas, of Hagerstown, Maryland, was elected a member.

✿ Thomas Waterman Wood, the artist, died recently of heart disease. He was born at Montpelier, Vermont, in 1823. He was well known as a portrait-painter, and was one of the founders of the National Academy of Design and its president from 1891 to 1899. From 1878 to 1887 he was president of the American Water-Color Society.

✿ The fine structure erected on Sixty-seventh Street, New York, by the Studio Association, on the co-operative plan, is completed. It has been built by a number of well-known painters, each stockholder owning a studio. Among the directors are Henry W. Ranger, R. V. V. Sewell, L. P. Dessar, G. H. Bogert, Childe Hassam, and others. The building rises twelve stories and overlooks Central Park.

✿ New York has a recent addition to its artistic societies, the American Water-Color Society, recently incorporated at Albany for the avowed purpose of advancing the art of water-color painting. The directors are J. G. Brown, James Symington, William S. Robinson, Edward H. Potthast, William H. Lippincott, R. M. Shurtleff, and Jules Guerin.



ON THE TERRACE
By Albert Fleury